* DAILY MAGAZINE PAGES FOR EVERYBODY*

Secrets of Health and Happiness

Why You Eat Energy Rather Than Mere Food

By Dr. LEONARD KEENE HIRSHBERG

A. B., M. A., M. D. (Johns Hopkins) to live, rather than live to eat, you should know how to augment your health, strength, and, yea, even your reservor of reserve funds. "Every research," says Athenaeus , "which is guided by principles of nature fixes its ultimate aim entirely upon the gratification of

"The discovery of a new dish," said Brillat-Savarin," in his Physiology of Gout, "does more for the happiness of man than the discoverey of a new star." Tell me what you eat and I willtell you what you are. Burton, too, in his Anatomy of Melancholy, says as much valor is to befound in fasting as in fighting, and some of your city captains and carpet knights will make this good and prove it.

Victuals serve several ends to man. growth and equilibrium to the living textiles. They rve as a defence against dangers and disease. They evolve energy,

ood makes for the upkeep of your ery little movement as well as for ur very breath. Indeed, your teeth

Much more than muscular effort, howr, is necessary from the victuals you allow. The tissues need new growth repair. Many of the choicest proce is weefully wanting in tissue cre-ive capacity. Only albuminous foods roteins with nitrogen in them—are to perform this every day miracle, wit, the construction of sinews, awn, tendons, ligaments, blood, and

ave in the matter of a need for new ues—a requisite of youth, vitality, perennial musquiar waste—there is ange foods. Work-making foods. M. W.-Am troubled with superfluars, starches, oils, fats, water, and erais. Of these various allments in average individual there is a quarter of a pound of silver and the control ependent of tissue-building proteins,

led a calorie is taken instead. One fields, in the sunlight and open country, amin, or egg albumen or gluteu ids a little over four of these units, and fats in equal amounts yield rly nine and a half such units.

The sum of the unit of heat fields, in the sunlight and open country, eat green vegetables, and otherwise attend to your sleep, bathing and tollet, your rosy cheeks will soon return.

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heat. The mere elegance or tang that comes to the palate from of one kind or another has little to do with its sustaining value.

this is absorbed into the tissues as usable material.

Even when you sleep you lose uld not chew, your saliva could not wild not swali-w. your oesophagus could not swali-w. your oesophagus could not swali-w. your stomach itself could not sixty-five units of heat each hour. Thus, and your engulf. for eight sleeping hours you must equip yourself with a reserve of something between 500 and 600 units. As for a hard worker's day of toil, between 5,000 and 6,000 units are necessary. Therefore, what you really eat is not merely food, but energy. (Copyright, 1914, Newspaper Feature Service.)

Answers to Health **Ouestions**

of a pound of sugar and starch arly thirty pounds of meat and almens, eleven pounds of saity miners. 108 pounds of water, five pounds of and oils.

Ince as yet there is not one satisfacturing with the same of work to stand for what a pound of work to stand for what a pound of saity miners. The complexion changed to brownish color. Gave up smoking, but cannot regain my clear, rosy complexion. What would you advise?

orly nine and a half such units.

Dr. Hirshberg will answer questions for readers of this paper on medical, hypienic and sanitation subjects that are of general interest. He will not undertake to prescribe or offer advice for individual cases. Where the subject is not offen which while cheese of the same that yields more than given times as the Offen course, in the stomach posty little more than three-quarters of this office.

TIMES BEDTIME STORY

THE JOURNEY.

By FLORENCE E. YODER.

-d "It was bad enough" said the

ry Yellow one to the Not Quite

Yellow one, "when we were taken

vay from mother. I thought that

would surely give my last peep

hen the Very Smallest opened dhis

nd? I'm so tired and the road is

lover, the cloth dog, turned around his harness and looking very an-

y with both shoe button eyes, he

d 'We stop now, but you might well make up your mind to for-t about getting to Tabbyland. As

re as you worry about it, and wer think of anything else we will ver get there." The Fluffy Downs attered down from the cart and

The only recipe for getting to a lace so far away, and generally known as Tabbyland is to FORET WHERE YOU ARE GOING, content with the things that are metimes before you can turn ound you find yourself inside Tabland borders."

He cleared his throat, and turned ay, and the Fluffy Downs looked one another. "I understand—"

bumpy, and I want -- "

od dabout him listening.

and borders.

eyes, and his wee mouth and

When do we get to Tabby-

But this is the worst of all.

was which they passed.

Wars in Mexico and Europe To Be Reflected in Fashions



Patterns of Milady's Gown Will Carry Meanings and Embody Spirit of Ancient American Civilization.

By BETH JEFFRIES. How is the new war going to af-

fect the fashions? Every one remembers the craze for Bulgarian trimmings and trappings during the time directly following that disturbance, word is now noised abroad about the Mexican influence on the coming fall styles, and further changes resulting from the upheaval in Europe are to be expected as a matter of

Of course, in the event of war as serious as now hangs over Europe, it does look possible that we may not have any fashions at all, at least French fashions. However, when everything IS settled we'll have a new batch.

Just now, the interest of manufacturers in this country is centered on the possibilities in the Mexican styles, and many and weird are the resultant modes. From the first, the happy adaptability of some of the quaint basket, carpet, and woven patterns to silks, was

Accustomed to the unique and blzarre through an acquaintanceship with the Poiret designs in silks, the quaint Mexican patterns do not strike one as unusual. Far from it. While the Poiret pattern might not have any particular meaning or purpose, the Mexican styles, on the other hand, almost invariably earry with them some message of the history of the people, whether it be of their customs, their people, or their ani-

Story In Gown's Design.

The dainty, Egyptian-like design in your gown may have its own par-ticular tale-be assured it has some meaning. The American women of fashion are at just to have something that is virtually home-grownat least, home-discovered! A short excursion into the field of Mexican art work and design yields a rich harvest to the woman who wishes to choose her own designs or

wishes to choose her own designs, or who has an interest in the material which she purcha **\(\mathcal{\ell}\)s.

A strange feature of the old Mexi-can Indian art was the almost ex-clusive use of black and white in their work, and it was the Zuni, the Navajo, and the marauding Apache of the northern sections that have introduced the beautiful color have introduced the beautiful color combinations. Again, in the basketry one is at a loss for color, although the patterns reproduce very well. It is most interesting to observe the use of sacred religious symbols in their patterns. For instance, the baskets nearly all have a separation

ding basket, which is left open for the spirit from above to come through to the earth below to bless the bridal couple and their prospective offspring. Baskets For All Occasions.

in their designs, notably

There are baskets dedicated to nearly all the events of life-the wedding basket, the birth basket, and the bridal basket, or flower trap, which is presented to a girl when she becomes a woman and is introduced to the braves of her tribe. The break in the pattern is always faced toward the east. In bracelets the opening is left to allow the strength of the earth spirit to enter the wearer's body without any re-

The baskets are all signed in a mysterious way in the pattern, as is also the case with the bead chains. a woman chooses from among new silks a design which she

should wear traveling through an fear for her scalp, for her gown will be her passport from tribe to tribe. Harmonies In Color. designs.

It is a rather surprising fact that where one expected to find barbaric color combinations, those found were as soft and as harmonious as any of the Persian combinations, especially those that were on the oldest pottery pieces. It is the modern influence on art that has coarsened the coloring and affected the purity of its designs. Left to their own selection, the Navajo blanket maker chooses her colors well, but when the agents, traders, and other out-siders give orders and send color selections with them, awful abomina-

t'ons appear as a result.

An Indian maternity belt was quite a revelation in designs, for it typified figures to whom birth came more spiritually than materially, and to these figures who own no partner-ship with pain, the woman prays daily during her waiting period that confinement may be painless. The pussy willow taffetas. Cortez crepes, and the indestructible voiles will all show the beautiful Mexican butterfly designs in pustoral colorings, while the designs of symbolism in the other weaves will remind one of a people who were old in art and civilization when the United States were inhabited with roving savages,

Sacred Symbols Used.

Other sacred symbols are the armadillo, which represents the husband of the mother of the gods; the cagle of victory holding the serpent of wisdom in his beak and standing upon the cactus, the plant of pros-perity, the turquoise woman, who is the goddeses of all things green upon the earth, who leads the wayfayer to streams where it is safe for him to camp: the crow, harbinger of evil and idle gossip, all symbols of religion and medicinal healing that appear in their pottery, beadwork, feather medallions, painted on skins or fur robes, their war-painted faces, and in sand pictures. The panther's paw tanned and dried into cut shape, its cruel claws pointing upward, holding the witch's deadly poison that was scattered to keep the enemies away from the

Good

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camp, and her head dress worn durin the ceremony are rich in odd

SHOWING

INDIAN

ZERAPA

ADAPTED AS

A BLOUSE

AND

DRAPED

SKIRT OF

IN ' MOON

PATTERN

SILK

WORN OVER

It was a great surprise to the invading Spaniards to find that the nat ves of old Mexico were highly cultivated in the arts and crafts of a semi-barbaric period. Their designs in pottery, wood, ivory and gem carving, basketry, weaving of mats and babrics, and their gold, silver, copper and brass work created both admiration and wonder. This development had been going on all through the fifteenth century Defore their invasion, and later the Spanish influence crept in and changed the standard of Mexican art

Designs From Strange Sources. Modern Mexico and its inhabitants are comparatively well-known, but the lives of the Aztecs and Indian tribes of old Mexico are historically vague to most of us, and it is difficult to reclothe with life a people almost unknown and forgot-

The lure of hunting designs leads one into strange surroundings, and taking a design from the bead ornaon a mummy's head dress amid strange unhappy odors, one feels that the late person would have been far better on the happy hunting grounds than entombed in glass case for modern generations to deplore and shiver over its pres-ent appearance.

There are so many patterns and such a wealth of soft colorings to draw from, that one scarcely knows where to begin. Every other year the famous snake dance is given and strange weird masks with wonand strange weird masks with wonderful designs on them are worn by
the braves, never to be seen at any
other time. At the feast of Guadalupe on December 12 the Aztec decendants and the Spaniards celebrate in much the same way. The
feast last ten days and the wellknown cakes of ajonjoil seeds are eatare by all participants in the cereen by all participants in the cere-monies.

THE BEST Photoplay Department in WASHINGTON

Why Watching One's Self on Screen Is Such a Queer Sensation

Those who have had the experience state there are few sensations to which the human being is subject quite so strange as seeing himself in a moving picture. When the phonograph first became popular it is stated that singers were surprised and astounded at the sound of their own voices coming from the wax cylinders-but those who have had both sensations claim that to watch a moving picture of 'one's self is even more startling. And the explanation is comparatively simple. The old proverb which tells uswe can never see ourselves as others see us is really at the bottom of it. When the proverb was first uttered it was true-we never could see ourselves as others see us. But now that we have the moving picture camera and the projecting machine and the screen, it is a comparatively easy matter to see ourselves as others see us, and the sight is rather

As a matter of fact there are very few people who really know what they looked like. Of course they can get a general idea from a mirror, but when people gaze into a mirror they are practically always posing. They do it unconsciously. Consequently they never really get an accurate idea of what they look like. When they become the subject of a moving picture camera, however, they cannot pose-because it would be unnatural. And they must consequently look and act entirely different than the way they look and act before the mirror. Therefore, when they see themselves projected on the screen they see something familiarvery familiar, and yet something that is so very strange in the unstudied and unposed action that it is uncanny.

There is something even stranger than appearing on the screen before one's self-that is looking over one's self and one's surroundings when "made up" for a moving picture and under the vivid lights of the studio. The lights are so very powerful that an entirely different kind of make-up must be used than that used on the regular stage. The action of the light gives the flesh a greenish tint and makes most bright colors black. James Montgomery Flag, the artist, recently described the sensations of being a moving picture actor in a most vivid style. He was engaged to meet and draw a plcture of Norma Phillips, "Our Mutuel Girl," and to do so he was compelled to don the usual makeup and arrange his studio effect within the "lines" of the camera's very stimulating.

"I've learned a lot from that stunt," he said. "I used to be able simultaneously to write a story with my left hand, illustrate with my right, dramstize it with my left foot, and set it to music with the toes on the right pedal extremity. Believe me cr not, I found that when that chap was grinding out pictures of me while I worked I could spred up more than I had supposed any artist in or cut of captivity could. There was a gentle stimulus in the steady crooning of the camera hansteady crooning of the camera handle. Next to the most difficult thing for the novice to do after keeping inside of the imaginary silce of ple that is formed by the range of the camera is to cat what is brought in to you if you stay near the mercury lights. When you foolishly lift up the lid of a ham sandwich and see ourple meat with sea-green borders of fat where you expected pink and white, it's enough to make you change your religion if you happen to have one, and with a low, gurging moan make a dash for good ging moan make a dash for good old daylight. "And the make-up-especially un-der the lights: Actors look like a bunch of people who have been in cold storage for three years and

whose first meal or emerging had been huckleberry pie. There's a difference on the screet they look fairly human"

MOVING PICTURES "LITTLE MARY" (PICKFORD)

In Biograph Reissues Monday and Thursday at the PICKWICK In Addition To Regular Show.

MOVING PICTURES MOVING PICTURES SUN. "THE SEVENTH PRELUDE" And "The Stuff That Dreams Are Made Of." Famous Original Biograph Featuring DOUBLE

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In "Lena and the Geese" Kalem Photodrama ALICE JOYCE in "The Vampire's Trail"

"When Rome Ruled" THUR. Magnificent 5-part Historical Feature.

"A THROW OF THE DICE" Stirring Drama of Industrial Strife In r Coal Mining District.

MARY PICKFORD In a Beautiful Biograph Feature, "LOVE AMONG THE ROSES"

PHOTOPLAYS AND **PHOTOPLAYERS**



FLORENCE, OLGA'S GUEST. Scene from the sixth installment of "The Million Dollar Mystery." to be published in The Times Tomorrow.

Behind the Screen

Company is arranging the details of Thomas E. Shea's "The Man-o'-Wars-Man," or "The Fall of Vera Cruz," which will be their next five-reel photoplay. Having completed "The Trail of the Lonesome Pine," the release of which has been held back, they are now pushing Mr. Shea's production so it will be ready for August 1 release. Mr. Shea has secured Joseph Le Brandt to write the scenario and together they be ready for August 1 release. Mr. Shea has secured Joseph Le Brandt to write the scenario, and together they will produce the photoplay. Miss Dixie Compton will play Isabelle, the Mexican girl, opposite Mr. Shea.

The wardrobe used in the original stage production of "The Ragged Earl," which is being produced as a feature motion picture by Popular Plays and Players, Inc., with Andrew Mack in the title role, is being repro-duced by a specially engaged crew for the screen presentation.

Steve Snake is home, but not with Steve Snake is home, but not without a struggle. It required most of
the New Rochelle (N. Y. police department; the volunteer life saving
corps, two motormen, three chaufeurs,
a woman's screams and Lila Chester,
to corral the fourteen-foot python and
return him safely to the Thanhouser
studio. Three weeks ago "Steve" was especially engaged to frighten Flor-ence La Badie, the heroine of "The Millon-Dollar Mystery." But he didn't do it. Instead, "Steve" crept out of his bly wicker basket onto the highways and byways of West

versal ranch, north of Los Angeles, was confronted with being dashed down a ravine or thrown into a board fence surrounding the 180-acre ranch, when surrounding the 180-acre ranch, when the horses hitched to a chariot, used in a chariot race in the production of "Damon and Pythias," ran away. Flores chose the board fence route, and to the surprise of everybody who viewed the runaway, the horses dashed through the structure as though is were but tissue paper. And the mystery to all is that Flores was not injured in the least and the horses were but slightly least and the horses were but slightly scratched about their heads.

chester county.

Joe Flores, chief cowboy at the Uni

WHAT THEY'RE SHOW. ING IN WASHINGTON

"Les Miserables," Olympic Park, Fourteenth and V streets. "When London Burned," Olympic Theater, 1431 U street.

Ninth, near G street, Mary Pickford, in "The Englishman and the Girl," Crandall's, Ninth and D streets. "The Creation;" the Belasco, Lafayette. Square.

TOMORROW Nets" and Ben Wilson in "Laddie." Olympic Theater, 1431 You street. Ben Wilson in "Laddle," Olympic Park, Fourteenth and You streets

Mutual Program, Central Park, Ninth near G street. "The Seventh Prelude" and Richard Tucker, in "The Stuff That Dreams Are Made Of," Crandall's, Ninth and E streets.

"The Creation," the Belasco, Lafayette Square.

MOVING PICTURES

MOVING PICTURES

The Iced Cooled Theater Daily, 10c and 15c Sunday, 15c and 25c Monday, Tuesday and Wednesday



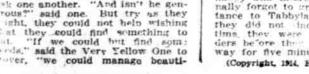
All the Current News in Motion Pictures PROGRAM CHANGED THURSDAY

Tomorrow—Sunday Concert and Ball Game ASHINGTON VS. CLEVELAND on the Cosmos Electric Scoreboard. Direct Wire Service. Both for One Admission. Concert at 3. Game at 4:15.

Country Stores Every Wednesday and Friday Evenings at 8:15

BALL GAME Every Day While Team is Away

STIEFF PIANOS USED EXCLUSIVELY



one another. "I understand—"
by all said together, and then they
gan to poke for crumbs and worms,
d promptly tried to forget about
erything but the scenery and the Tisn't Rover the most wonderful roon you ever met?" they would tone another. "And isn't he gen-

fully. But all of the seeds grow so high, and we are rather short."
Rover listened can fully with one THE old basket on wheels made a fine cart for the Fluffy ear raised, and one eye looking so thoughtfully to one side that it came near getting lost from its erelrow, "Let me see"-be paused-"would," Downs and Rover was almost as good as a horse. He trotted ing very steadily and did not stop to talk to strangers or run out on some very tempting green The four Fluffy Downs sat very I in the basket, and held on tightfor they were quite a little fright-

"Let me see"—he paused—"would," and he whispered in the ear of the Very Yellow One. "The very thing," chirped the Very Yellow One, as Rover trotted off with his head and tail very high in the air.

After a while he came back with something in his mooth, and he had to sten VERY high then to heep it from dragging on the ground. In fact he was stepping so and stretching so, that he did not see the chickles until he had glmost stepped on them. And no wonder, for there they were, all four in a row, with their wee fluffy heads under their wings no binger than posture wings no bigger than postage stamps, and their feet tucked under them like a napkin under your chin,

Rover laid the flewer down in front of them, cave a bark and stepped back. Four little head popped out like so many lollipops and four little voices said: "Oh! here is food." For the flower that Rover had brought was a big sunflower, all gone to seed, and tull of the daintlest food that ever a chickie wanied. The Very Yellow one was the only Fluffy Down who thought of Rover. "What are you going to eat?" he asked, but Rover shook his head, as the others pecked. "I don't eat," he said, "as lone as we are cutside of Tabbyland. The minute we are in Tabbyland I win have an appetite. Now I am only a cloth dog. There I will have a stomach."

They soon finished, and then crowding close to Hover, they satted themselves under the basket cart for the night. The sends were so good, and they had tried so hard to be satisfied and melopy, that all four Fluffy Downs and Rover, fell asleep at once. They slept so hard and fast that they did not wake until the sun came under the basket. Then they bepped up and started off again. They were so Rover laid the flower down in front

started off again. They were so hanny and interested that they finally forgot to growl about the distance to Tabbyland, and although they did not ind it out for some time, they were inside of the barders before the had been on their way for five minutes!

way for five minutes! (Copyright, 1914, Florence El Yoder.)